

**NEW
AND
REVISED METHOD
FOR THE
BANJO**

BY
FREDERICK J. BACON

PRICE 1.00

PUBLISHED BY
BACON-GOGGIN PUBLISHING CO.
225 Green St.
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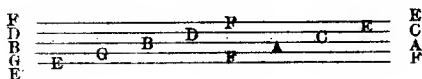
Preface

This book is written for the express purpose of making the art of banjo playing much easier than it has been heretofore, and the author believes that careful study and persistent practice of the scales and exercises contained herein, will enable both teacher and student to perform the most difficult selections with comparative ease and smoothness.


The length of the banjo fingerboard is such, that in order to execute rapid runs etc, and perform them, as they should be performed, it is absolutely necessary to use the fingers of both hands correctly and play such passages as require rapid fingering, in positions. The fingers of the right hand should be always used in picking the strings, and never use a pick or plectum or any similar device.


This being as crude a way of playing the banjo as the old style thimble playing twenty five years or more ago. The student should at all times try and produce a clear musical tone. An explanation of the "C" Notation or English style of writing banjo music is given on pages 56-57

In taking up the study of music it is very essential that you should know the meaning of the different characters used. The Staff  upon which the notes are written, has *five lines and four spaces*.

The name of a note is determined by the line or space upon which it is written. Each line and space on the staff has a name. The notes are named after the first seven letters of the alphabet viz: A, B, C, D, E, F, G.  Beginning at the bottom in the above illustration the first line is called E. The second line G. Third line B. Fourth line D and fifth line F.

The first or lowest space is called F second space A third space C fourth space E. spells FACE. The student will notice in the above illustration, that the letter E and letter F occur in two different places on the staff. There are eight notes used in an octave. The first and eighth are called the same by letter, as the tones are the same except one gives a sound an octave higher. As only the first seven letters of the alphabet are used, it is necessary therefore to use one of the letters twice in a scale.

This character  is called "G" or treble clef and is always placed at the beginning of the staff. There are several clefs, but this is the *only* one used in Banjo music.

The two 4's written next to the clef sign  in the illustration represents the time in which the music is to be played. ($\frac{4}{4}$ time) which means that there are 4 quarter notes to each measure or their equivalent.

Music is divided into portions of equal time, by lines drawn across the staff. called bars. The space between two bars is called a measure.

In the above illustration the first measure contains four quarter notes In the second measure, there are two half notes, which make up the time value, as they are equivalent to four quarter notes. The equivalent of four quarter notes. is easily found in the third measure.

Sometimes the staff is not sufficient to represent all the different degrees of sound,

so we use characters called ledger or added lines, below and above the staff.

Each line or space above or below the staff is a repetition of a line or space in the staff but in a higher or lower pitch.



lowest sound playable on the banjo.



Highest sound playable on the banjo.



For the sake of uniformity the notes are written with both the stems turned down or up.

There are a number of different kinds of time used in music. There is the $\frac{4}{4}$ or common time, $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ and various others. In all cases the upper figure denotes the number of beats to each measure and the lower figure indicates the kind of a note which receives one beat or count. For example in $\frac{6}{8}$ time, you would count six beats to the measure giving one count to each *eighth* note or its equivalent. The $\frac{4}{4}$ or common time is sometimes written with a C.

BELOW IS A SCALE OF TWO OCTAVES



Scale of three octaves.



Study carefully the above notes, and memorize them, so that you can always call each note by name wherever you see it.

There are five strings on the banjo. The short string is called the fifth or thumb string (called thumb string because the thumb of the right hand is the only finger used to pick this string)



The name of this string is "E" and is written in the fourth space. Sometimes it is written with a double stem thus:



or with a cipher to the right of it.

As before stated the lowest note found on the banjo is "A" and is called the fourth string



The third string on the banjo is called "E" one octave lower than the fifth string, open



The second string on the banjo is "G#" and is written on the 2d line of the staff

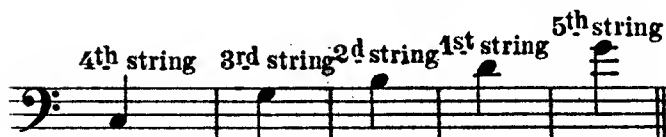


The first string open is called "B" and is written on the third line of the staff



Tuning the Banjo

Tune Banjo to the following notes on the piano.



or in the treble clef:



These will sound one octave higher.

Another method of tuning the banjo is to tune the bass or fourth string to "C" and then tune the others by aid of the frets. Place your second left hand finger on the seventh fret, fourth string, and tune the third string open, so it will sound the same. Then place second finger of the left hand on the third string on the fourth fret and tune second string so it will give the same sound. Then place second finger of left hand on the third fret, on the second string, and tune first string to sound the same. Last, put your second finger of left hand on fifth fret, on first string, and tune fifth string to give the same sound. When two strings are in tune, if one is struck the other will vibrate.



The above are all open strings. Always pick the first string with the second finger; second string with the first finger and third fourth and fifth with the thumb when not marked otherwise.

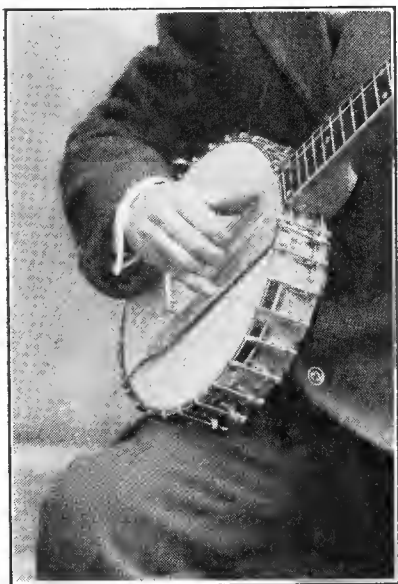


Position of the Body and hands when playing the banjo.

The Body should be nearly erect, but leaning slightly forward. Rest the Rim of the banjo on the right thigh, pressing the upper part lightly to the body with the forearm. Support the neck in the hollow of the left hand, between the finger and thumb as shown in illustration No. 2. then curve the fingers so that the tips can be used in pressing the strings to the fingerboard.



Rest the little finger of the right hand about an inch and a half or two inches from the bridge and curve the other fingers so that the thumb will strike the strings about an inch farther from the bridge than the first finger. See Illustration No 3.



Never allow the thumb to pick the strings *back of the first and second fingers*. *Never* bend the thumb at first joint when striking the strings. It should be kept straight at all times.

The strings should be picked with the *tips* of the fingers, and never get under the strings far enough to lift them up, giving a disagreeable snapping tone. *Never* pick the strings with the nails.

As explained on page three the fourth or bass string is tuned to C on the piano. Consequently the note "A" (4th stg. open) sounds exactly as the note C on the piano. Therefore when you play on the banjo in A major, the piano must be played in C major, which is the natural key and has no sharps or flats. This is the reason why "A" major is called the natural key of the Banjo, corresponding with the natural key on the piano. Each fret on the banjo represents an interval of one half tone. An interval is the distance between any two notes or tones.

A sharp (#) placed before a note raises it a half step

A flat (b) placed before a note lowers it a half step

A natural (n) restores a note previously made sharp or flat to its normal pitch.

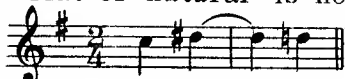
A double sharp (x) raises a note one whole tone. two frets.


A double flat (bb) lowers a note one whole tone. two frets.

Notes played double sharp or double flat, are restored to their former position of single sharp thus. (b#) and single flat thus: (bb)


When naturals, sharps or flats are written other than in the signature, they are called, "Accidentals"

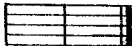
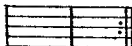
The natural sign (n) effects both the signature and accidental sharps and flats.

The accidental sharp or flat or natural is not considered beyond the measure in which it is written unless tied thus: 

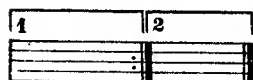
Two notes connected by a slur as in illustration are called tied, notes. Only the first note is played when two notes are connected thus 

The first note is picked with a finger of the right hand and the second note is played by pulling or snapping the string with the finger of the left hand employed in making the first note.

If the second note is highest  sound the first as before, and let the finger of the left hand descend with force upon the second note, which makes the sound from the mere impulse of the finger

Double bars mark the end of a strain. thus.  Two dots or more  signify repetition.

If a melody is to be repeated with a change in the last measure or measures, a bracket is written above the notes to be played the first ending. The notes under the first bracket are skipped the second time, and the notes under the second bracket are played instead. thus:



Occasionally a third ending is used.

The Signature

The clef, the figures indicating the time value of each measure, and the sharps and other characters which may be written at the beginning of a staff are collectively called the signature.

Rests

Very frequently it is necessary to stop playing for one or more measures or for a fraction of a measure. Characters called rests have a time value similar to notes and when a silence is wanted, rests equivalent in time value take the place of notes, so as to give the measure its full time value. The table below gives the notes in general use with rests underneath of equal time value. Notice that the 8th, 16th, 32d and 64th notes have small hooks on the stems. When two or more 8th notes (or those of a smaller fraction) appear consecutively in one measure, the hooks are dispensed with and bars connecting the stems, as shown in illustration No.3, take the place of hooks.

Illustration No 1

Whole Note Half Note Quarter Note 8th Note 16th Note 32d Note 64th Note

Illustration No 2

Whole Rest Half Rest Quarter Rest 8th Rest 16th Rest 32d Rest 64th Rest

Illustration No 3

Eighth notes Sixteenth notes Thirty second notes Sixty fourth notes

Counting time

In order to keep correct time it is necessary that you practice counting aloud. As soon as an exercise or melody is thoroughly learned, the counting may be discontinued. When the signature indicates that four quarter notes or their equivalent are to be found in each measure. It is necessary to count "one" "two" "three" "four" to each measure. In counting the time in Illustration No.4, there *must not* be a longer pause between count "four" and count "one" (of the following measure) than there is between, count "one" and "two." Count evenly about as fast as the ticking of a large clock. If the music is too difficult to count so fast allow two or three ticks of the clock for each count. It is better to play slowly and have the time correct and without pauses. In the fourth measure of the following exercise the word "and" is spoken when written. The "and" is used to make easier the counting of time when playing notes smaller than quarters. The counting of "one-and" in the fourth measure of Illustration, No.4 must not take up more time than counting "one" in the third measure in same illustration.

Illustration No 4

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 & 2 & 3 & 4 &

A dot written after a note thus: increases the time value of the note one half. A half note without the dot has two counts and is equal to two quarter notes, but with the dot as shown in this illustration the note has three counts and is equal to three quarter notes.

The first staff in the following illustration shows the dotted notes commonly used.

The second staff shows the time value of the dotted notes written out.

The third staff shows rests equal in time value to the first and second staves.

By comparing the dots in the first staff with the second note in each measure of the second staff, you will notice that the dot is practically an abbreviation and saves writing the tie — and the second note.

The time value of the dots in the first staff are indicated by the diagonal lines connecting the notes equivalent in value to the dots.

ILLUSTRATION
No 5.

Dotted whole note	Dotted half note	Dotted quarter note	Dotted eighth note	Dotted sixteenth note	Dotted Thirtysecond note
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Dotted whole rest	Dotted half rest	Dotted quarter rest	Dotted eighth rest	Dotted sixteenth rest	Dotted Thirtysecond rest
-------------------	------------------	---------------------	--------------------	-----------------------	--------------------------


Common Characters used in Music


D.C. is the abbreviation for "*Da Capo*" and means from the beginning.


D.C. al fine, return to the beginning and stop at the word *Fine*.

Rit is the abbreviation for *ritardando* and means to play a little slower.

Tempo di valse means that the composition should be played in waltz time.

This sign  when placed over a note or rest, means, that the performer is to pause as long as he thinks proper.

This sign  also means when placed at the end of a double bar, that the piece ends there. The word *fine* also means the end.

The sign  means to repeat the preceding measure.

Cres. or  is the abbreviation for *Crescendo* and means to gradually increase the tone.

Decres. or  is the abbreviation for *Decrescendo* and means to gradually decrease the tone.

Dim. is the abbreviation for *Diminuendo* and means to diminish the tone.

Dim al fine means to diminish the tone to the end.

Rall is the abbreviation for *rallentando* and means slower.

Rall dim means slower and softer. *Andante* means to play slow. *Andantino* means to play somewhat slower than *Andante*. *Dolce* means to play soft and sweet.


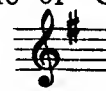
Sings for Right hand fingering


This character (*x*) written above or below a note, means that the thumb should pick this note. One dot (•) placed above or below a note, means to pick the note with the first finger of right hand, Two dots (••) indicate that the note is to be picked with the second right hand finger. Three dots (•••) indicate that the note is to be picked with the third right hand finger.

These characters *x—x* mean to slide the thumb from one string to another, when playing the notes under which this sign is placed. This sign (•—•) indicates that the first finger is to slide or be drawn

Left hand fingering

Figures to the right of notes, indicate left hand fingers. A cipher (0) means that the string is to be played open.

The natural scale of the banjo is "A" major, which has three sharps in the signature thus:  This means that all "F's" "C's" and "G's" are played sharp, one fret or one half tone higher than their natural tone. Before taking up the scale of "A" major the author believes that the student should first learn where the natural tones are on the banjo, by first learning the scale of "C" after which, we will then take up the key of "G" The signature being one, sharp only  All notes are played natural in this key the same as the key of "C" except all "F's" which are to be played sharp. In the key of "D" there are two notes sharpened "F" and

"C." 

Scale of C Major

Small figures to the right of notes denote left hand fingering.

4th stg. 3rd stg. 2nd stg. 1st string. 2nd stg. 3rd stg. 4th stg.

Scale of C, (2nd Octave)

1st stg. 5th stg. 1st stg. 5th stg. 1st stg.

Exercise No. 1.

While playing call each note by letter. The same applies to Exercise No. 2 and No. 3.

Scale of G Major, Play F sharp

3rd stg. 2nd stg. 1st stg. 5th stg. 1st stg. 5th. 1st. 2nd. 3rd.

Exercise No. 2.

Scale of D Major, Play F and C sharp

4th 3rd. 2nd 1st. 5th 1st. 5th 1st. 2nd 3rd. 4th

Exercise No. 3.

Exercise No. 4.

Open 4th Open 3rd Open 2nd Open 1st 5th 1st stg.

Practice the right hand fingering in Exercise No. 4, very carefully as it represents the *exact* fingering for the scale in "A" which follows.

Scale of "A" Major
(Natural Key of the Banjo)
Play F, C & G sharp

	4th string	3rd stg	2nd stg	1st stg	5th 1st stg	5th 1st stg	2nd stg 3rd stg	4th string
RIGHT HAND	X . X	. X . X	.. .	X ..	X ..	X ..	X . X	X . X
FRETS	0 2 4 5	0 2 0 1	0 2 3	0 7 9 10 9 7	0 3 2 0	1 0 2 0	5 4 2 0	

Count 1 2 3 4

Count 1 2 3 4

Count 1 2 3 4 5 6

Count 1 2 3 4 5 6

Count 1 & 2 & 3 & 4 &

Count 1 2 3 4 5 6

Count 1 2 3 4 5 6

Petite Waltz

F. J. B.

Count 1 & 2 3 1 2 3

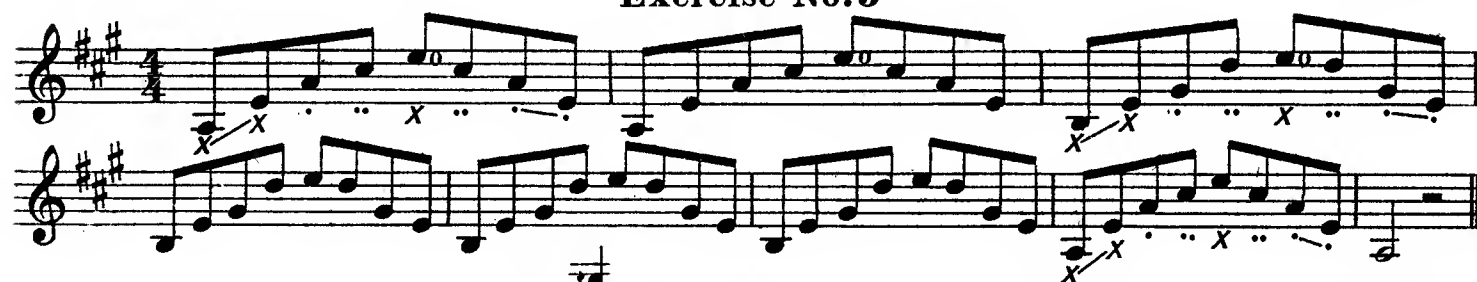
Count 1 & 2 & 3 & 1 2 3

Fairy Polka

F. J. B.



Exercise No. 5




A chord preceded by a waved line thus:  is called an arpeggio or harp chord. The notes should be played one after another, from the lowest to the highest in quick succession. Learn them both ways as in illustration.

Illustration No. 1



Illustration No. 2



Lancashire Clog



A Study in Thirds

A Study in Sixths

A Little German Melody

Scale in Octaves

Illustration No. 1

Octaves on 4th and 2nd Strings

Illustration No. 2

The following illustration will teach you where the same note can be played on the different strings. The student will observe that notes played on the first string can be found three frets higher on the second string. Notes found on the second string can be played on the third string four frets higher. Notes on the third string can be played seven frets higher on the fourth string. In other words it is three from the first to second string-four from the second to the third string and seven from the third to the fourth string.

We are now ready to take up the Study of Positions and Barre chords. On every fret there can be made a *position* or *bar*. A Position is when the first finger of the left hand is placed on *one* string *only* and the other finger or fingers, are used at the same time on the other strings.

A Position is written with a * or "Pos" or the letter "P."

A Barre chord or Bar. more often the letter "B" is when the first finger of the left hand is laid flat across two or more strings. It is named after the fret the first finger rests on.

Exercise No. 6

1st Pos. 5th Bar. 5B. 6* 8*

FRETS
STRING

Little Brown Jug

5 Bar. 5 Bar. 6* 8* 8* 6* 8 Pos.

4th Bar. 5B. 12B. 5 Bar. 5 Bar. 9 Bar. 10 Bar. 9B.

4B. 6* 12B. 11B. 8* 12B. 12B. 8*

FRETS
STRING

The Old Oaken Bucket

Slow

To The Front

MARCH

F. J. BACON

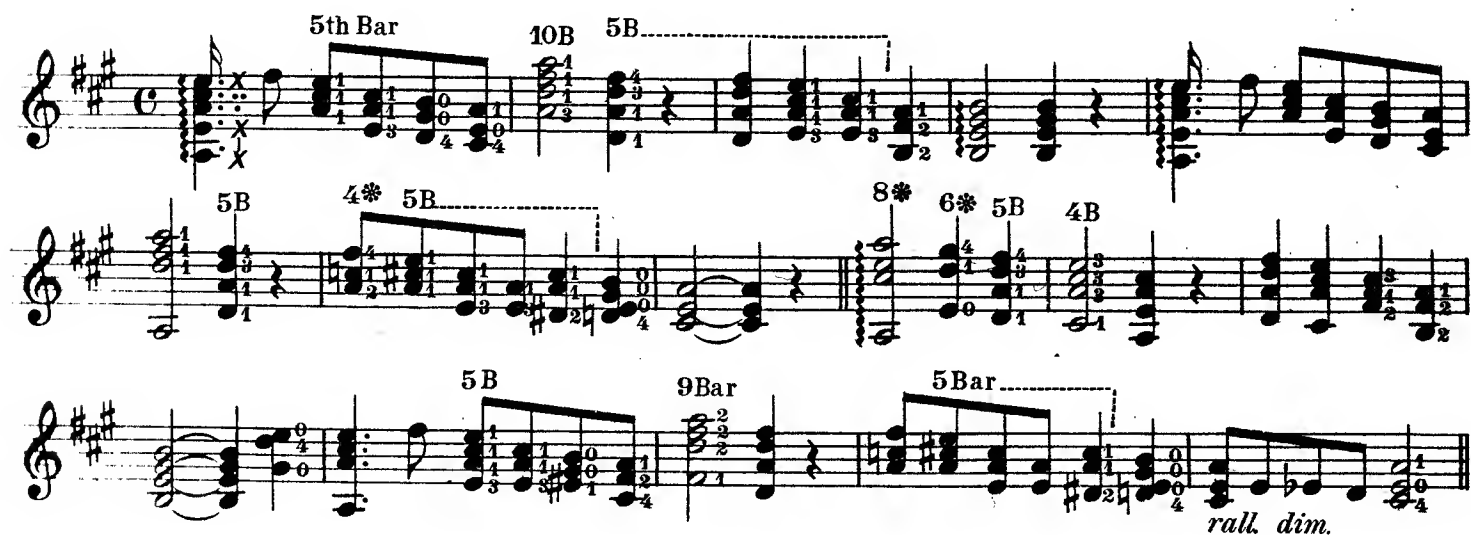
Intro.



Tempo di Marcia



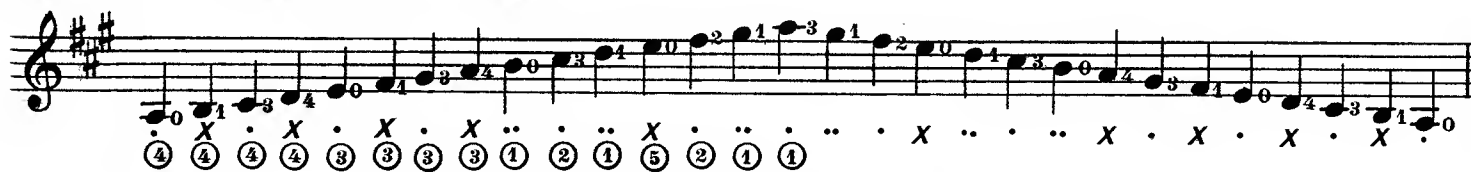
Massa's In The Cold, Cold Ground



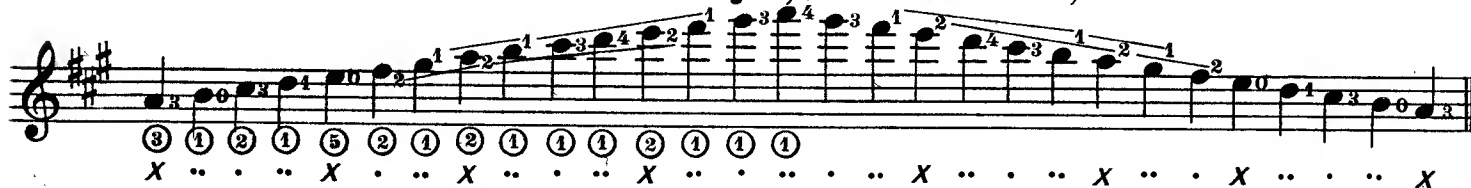
The student having learned where the same notes can be played on the different strings, should now master the following scale written in positions, as it enables one to play rapid passages with much more ease and smoothness.

Scale of A Major, (Two Octaves)

Figures in circle thus: ③ denotes string



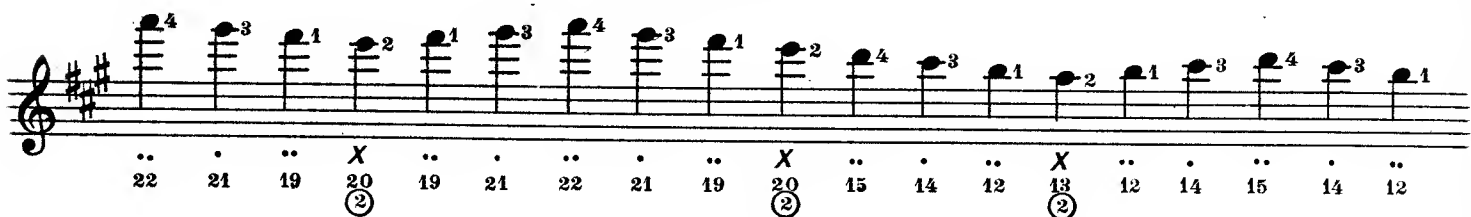
Scale of A Major, (2nd and 3rd Octaves)



Turkey In The Straw



Exercise No.7



Marks of Expression etc.

p is the abbreviation for *Piano* and means soft and gentle.

pp is the abbreviation for *Pianissimo* and means extremely soft.

f is the abbreviation for *Forte* and means loud.

ff is the abbreviation for *Fortissimo* and means very loud.

mf moderately loud *mp* moderately soft.

fz with force This sign $>$ indicates that the notes under which it is placed are to be especially emphasized.

Allegro means with speed. *Allegretto* not quite as fast as *Allegro*. *Allegro vivace* to be played fast and with vivacity. *Legato* Smooth and connected *Staccato* "Snappy" and detached.

Brillante showy *Accellerando* faster and faster.

Cadenza Embellishment *Coda* an extra passage at the end. *8va* to be played an octave higher than written.

ad lib at pleasure *Loco* as written *Veloce* as fast as possible.

The Minor Keys

Every major Key has a relative minor, which bears the same signature as the Major. When changing to a minor Key from the Major the change is in Harmony and very pleasing to the ear. The same applies when changing from a Minor to its relative Major.

The sixth note of a Major scale or Key is the key note to its relative minor

The relative Major key to any minor key is always a minor third higher than the minor key. (A minor third is an interval composed of one and one half tones)

Major means more and Minor means less. There are three kinds of Minor scales. We shall study only the "Melodic" minor scale, as it is the one in general use and more pleasing to the ear.

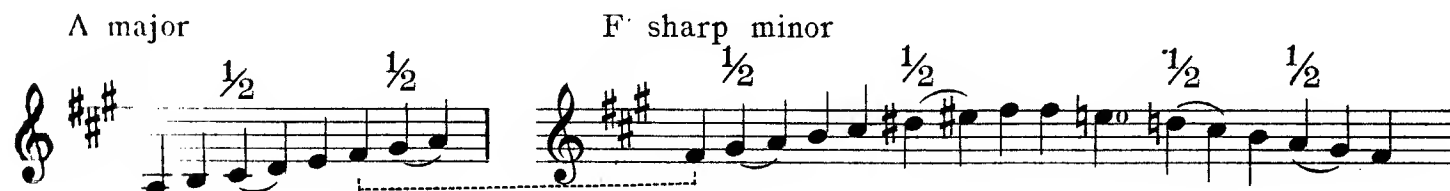
The major scale is composed of five tones and two half tones., the half tones coming only between the third and fourth and the seventh and eighth notes.

The Minor scale is also made up of five tones and two half tones but the latter in the minor scale come between the 2nd and 3rd and 7th and 8th of the ascending scale, and between the 5th and 6th and the 2nd and 3d of the descending scale. (See illustration) Two accidentals are always necessary for the ascending scale of the melodic minor, but they are cancelled when descending as the 6th and 7th degrees are not raised when descending.

The major key note is the first above the last sharp.

Where there are three sharps in the signature, F \sharp would be the first, C \sharp the second, and G \sharp the last. The name of the next note above G \sharp would be "A" consequently three sharps would be called the key of "A."

The relative minor to "A" would be "F" \sharp because it is the sixth note of "A" Major.



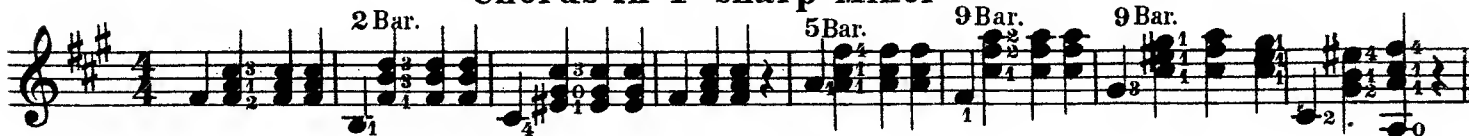
Scale of F sharp Minor



Scale of F sharp Minor, (Two Octaves)



Chords in F sharp Minor



Exercise in F sharp Minor



“Come Back To Erin”

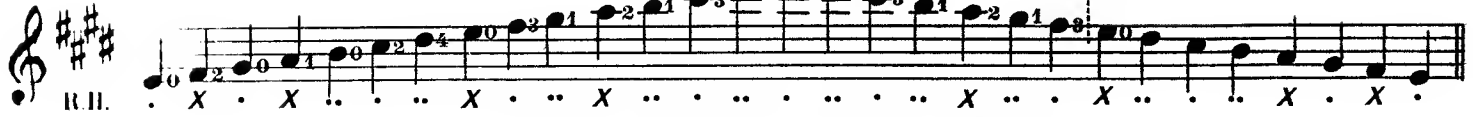


Exercise No.



Scale of E Major (F#, C#, G# and D#)

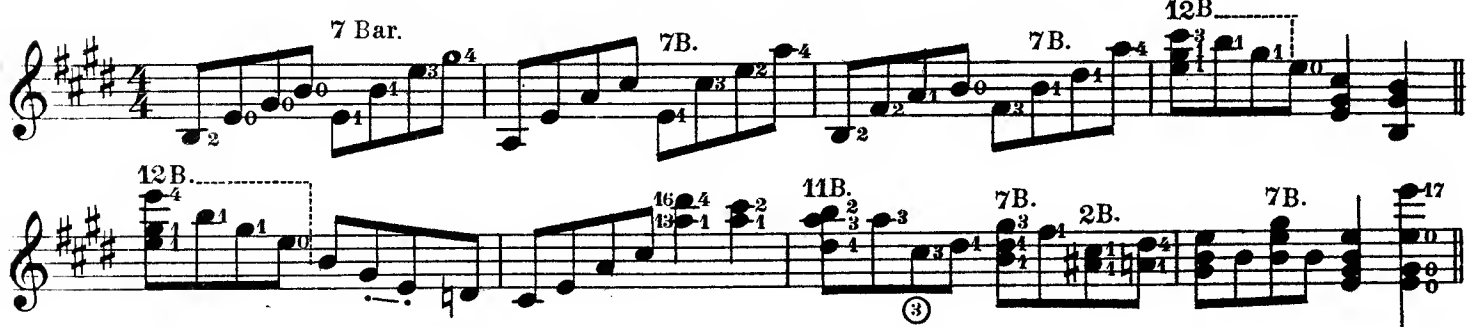
12 Bar.....



Simple accompaniments. Key of "E"



An Exercise in Positions and Barre chords

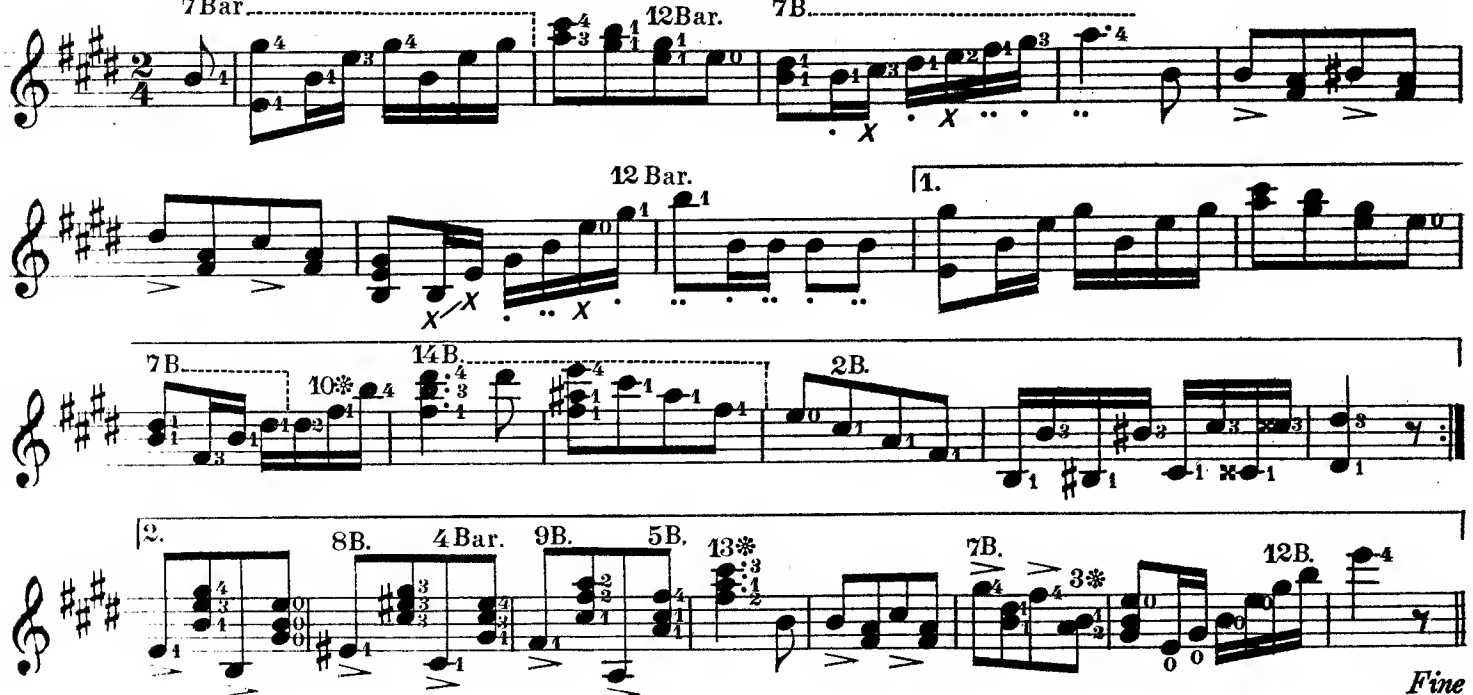


Positions and Barre chords in "E" Major



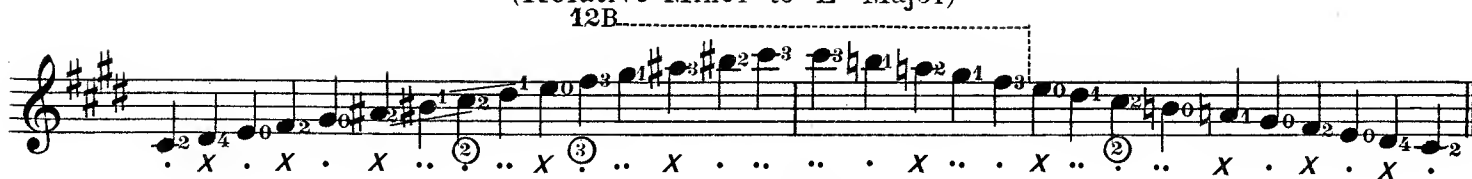
Regimental Quickstep

E. J. BACON

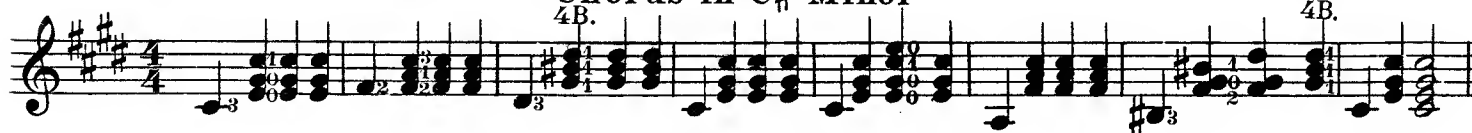


Fine

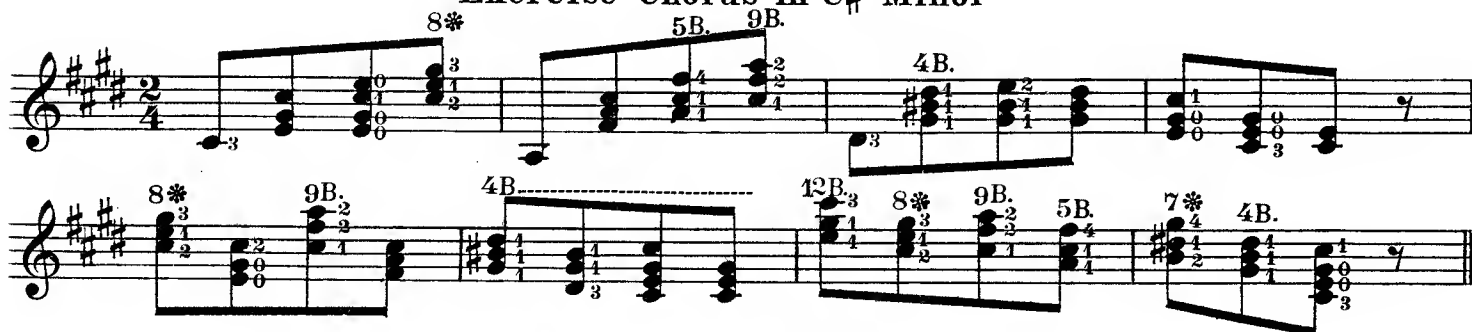
Key of C# Minor
(Relative Minor to E Major)



Chords in C# Minor



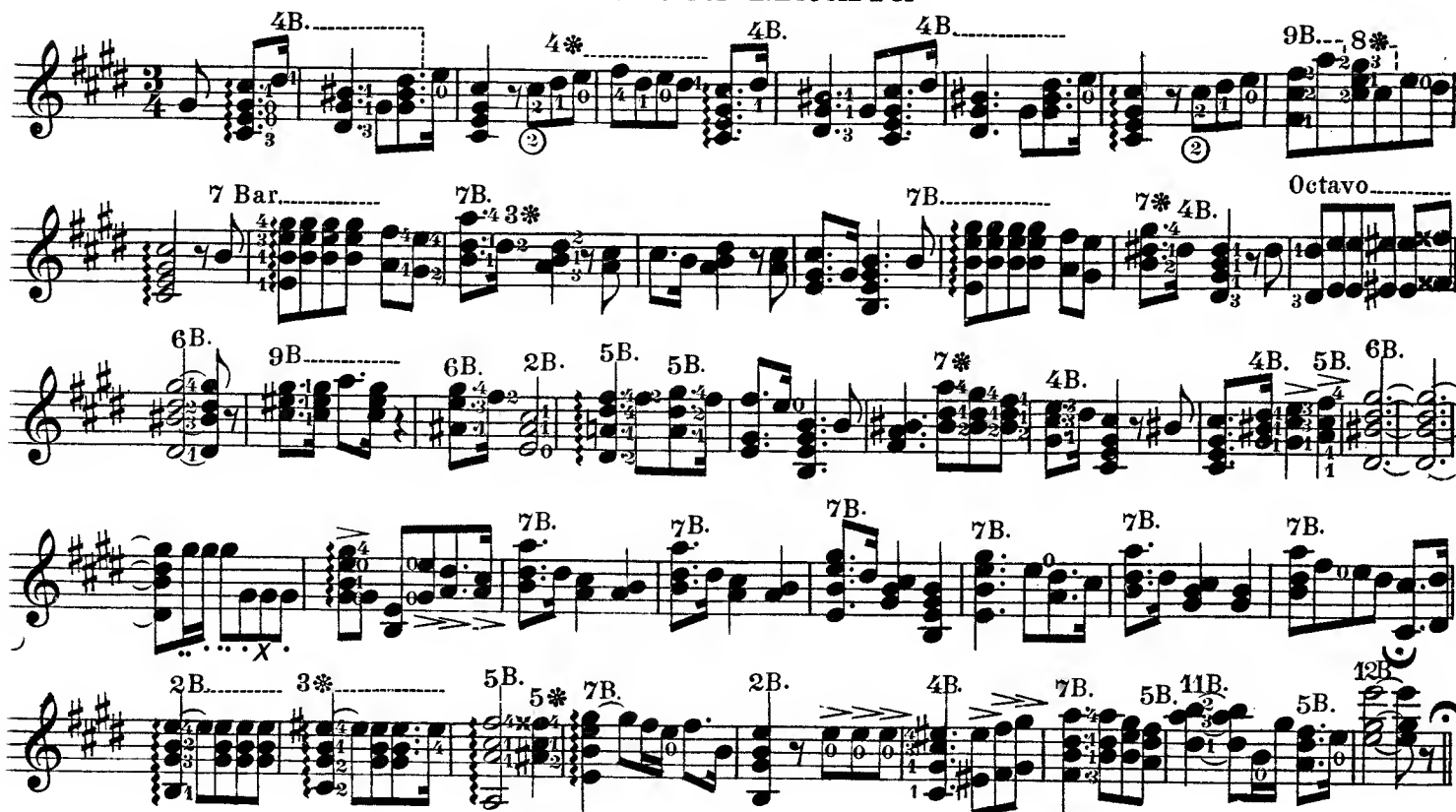
Exercise Chords in C# Minor



Exercise in C# Minor



In Old Madrid



Harmonic tones (bell like tones) may be produced on the open strings of the banjo, by lightly touching the string with the ball of the third finger of the left hand, and picking the string with the right hand. Just enough pressure should be used with the left hand, to prevent the string vibrating, and it should be removed as soon as the string is picked.

Harmonic tones can be made at the 4th 5th 7th 9th 12th 16th and 19th frets. also on the 17th on the 5th string.

Scale in Harmonics

STRINGS	3	1	2	4	3	4	2	5	3	2	4	1	4	2	1	3
FRETS	12	7	5	5	7	4	7	17	5	19	9	12	12	12	19	12

Right hand or *Artificial Harmonics*, are made by placing the ball of the second finger of the right hand lightly on the string at the desired fret picking the string with the thumb, which is held under the hand, and removing the finger immediately after the string is picked. The ball of the second finger must always be placed 12 frets from the left hand finger.

Believe me those endearing young charms

(To be played entirely with Harmonic tones)

STAFF 1 (L.H.): Frets 12, 7, 5, 7, 5, 5, 12, 12, 5, 4, 17, 17, 7, 4, 7, 5, 12, 7, 5, 7

STAFF 2 (R. HAND): String 2, 1, 3, 1, 3, 3, 2, 1, 4, 4, 5, 5, 2, 4, 3, 4, 2, 1, 3, 1

STAFF 3 (R. HAND): String 2, 2, 1, 3, 1, 3, 3, 2, 1, 4, 4, 5, 5, 2, 4, 3, 3, 2, 1, 3, 1, 3

STAFF 4 (R. HAND): 12, 13, 12, 12, 17, 17, 12, 12, 14, 13, 17, 17, 16, 14, 12, 13, 12, 14, 12, 14

Scale practice in positions

STAFF 1: 7 Bar

STAFF 2: 10 Bar, 12 B., 12 Bar

STAFF 3: 12 Bar

Key of D Major

F and C sharp

Chords in D Major

2 Bar


Exercise in D Major

5 Bar 10 Bar 15 B. 4 Bar 5 Bar

More Chords in D Major

5 B. 3 B. 6* 5 B. 10 B. 5 B. 13* 17 B. 10 B. 6* 10 B. 3 B. 17 B. 15 B. 11* 13* 17

Three notes, with a figure three written over or under them are called a *triplet*. The 3 written above indicates that the three notes are played in the time of two of the same denomination. A group of six notes with a figure 6 placed over or under them signifies that they are to be played in the time of four notes of the same denomination.

A grace note thus  is a small note and is always played very quickly. It has very little time value.

The Merry Snowshoers

(SONG AND DANCE SCHOTTISCHE)

F. J. B.

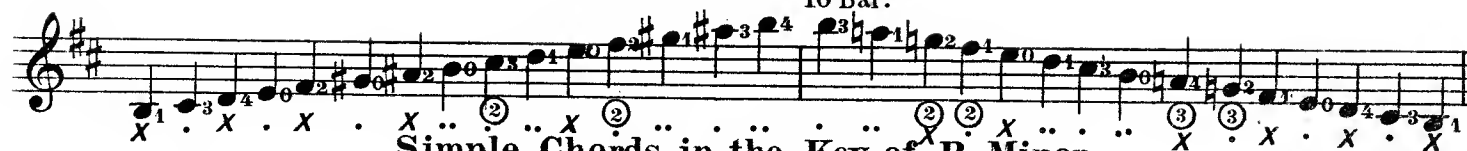
(SONG AND DANCE SCOTTISCH) F. J. B.

3 B. 6* 9 B. 10 Bar 3 B. 5 B. 10 B. 9 Bar 10 B.

Key of B Minor

(Relative to D Major)

10 Bar.



Simple Chords in the Key of B Minor

2 Bar.

3 Bar.

2 Bar.



Exercise in B Minor

2 Bar.

6*

7 Bar

4 Bar

2 B.

6*



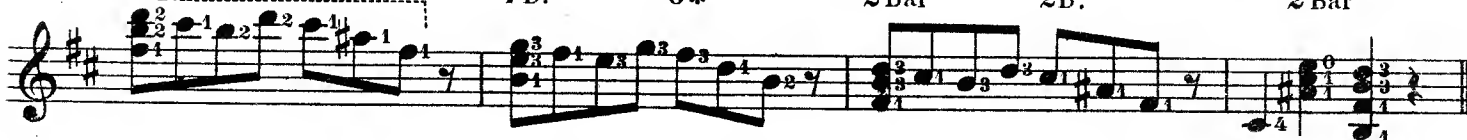
14 B.

7 B.

2 Bar.

2 B.

2 Bar



The Song Bird

MAZURKA

F. J. B.



More Chords in B Minor

5 Bar.

7 B.

4 Bar

9 B.

10 B.



13 Bar

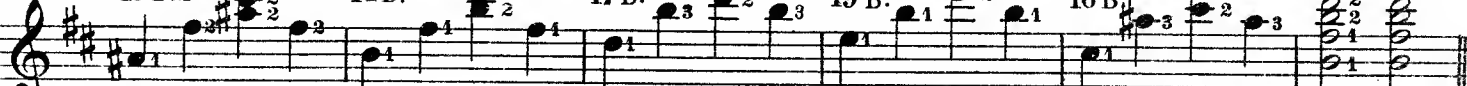
14 B.

17 B.

19 B.

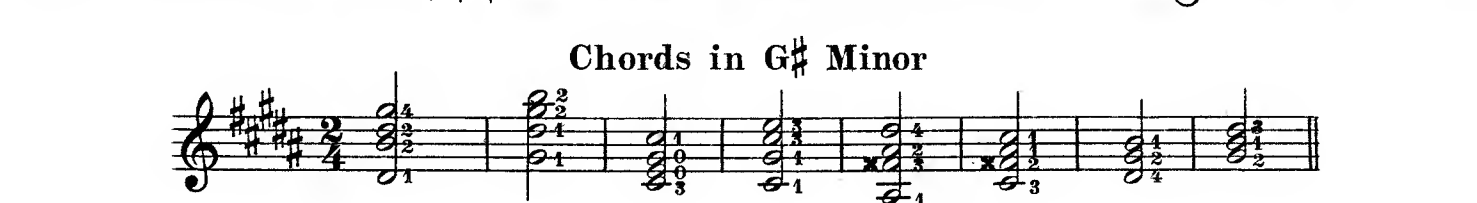
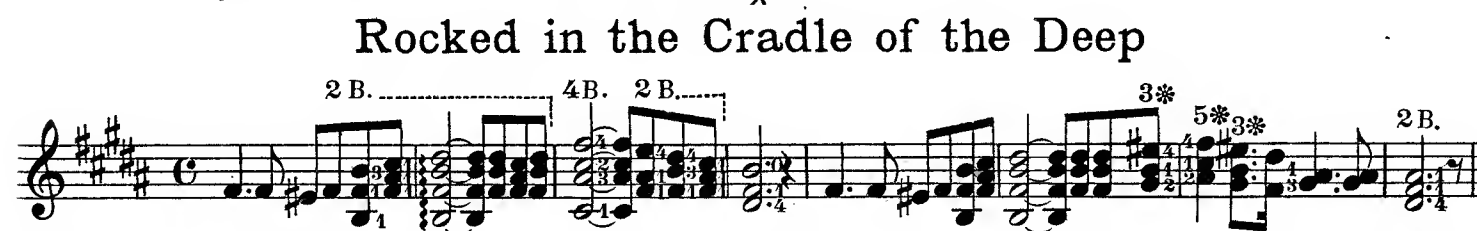
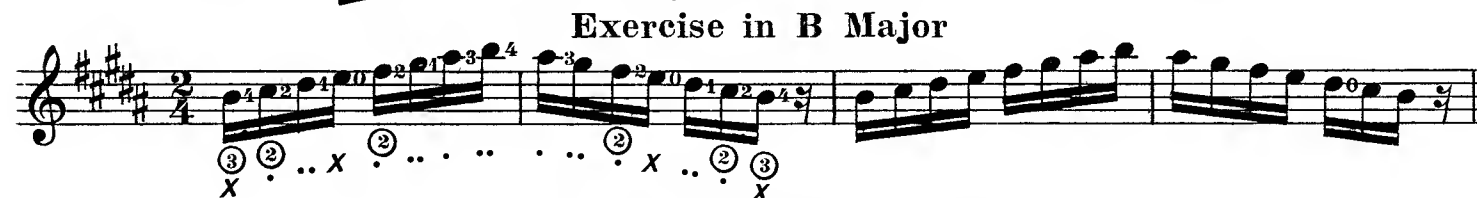
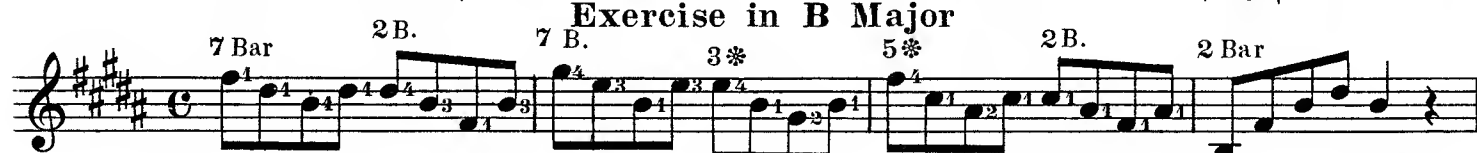
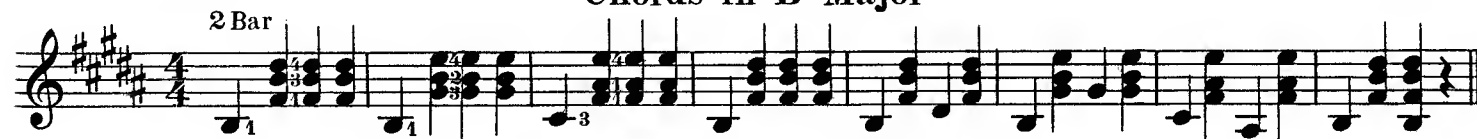
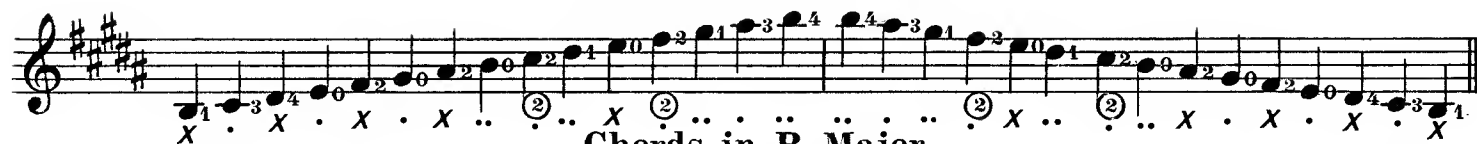
16 B.

14 B.



The Key of B Major

F# C# G# D# and A#



Key of G Major

(F#)

10 Bar

X . . . ② . . X ② ② X . . ② . . . X

Chords in G Major

3 B. 1 B. 2 B. 3 Bar.

Exercise in G Major

5 B. 10 B. 7 B. 10 B. 2 B. 6* 5 Bar.

15 B. 11* 8 B. 10 B. 10 B.

Waltz in G

3 B. 2 B. F. J. B.

3 B. 6 Pos. Fine

E MINOR 3 B. 11* 10 B.

11* 3

X . D.C. al fine

Key of E Minor

(relative to G Major)

Chords in E Minor

3 B. 7 B. 11* 7 B. 8 B. 12 B. 16 Pos. 2 B. 6 B. 10 P. 10 B. 3 B. 11* 15 B.

Key of F# Major
(Play F# C# G# D# A# and E#)

2 B. 1 Bar 4 B. 5*

Exercise in F# Major

5* 2 B. 7 B. 4* 9 B. 5* 5* 9 Bar 14 B. 9 B. 16* 11 Bar 13 Bar 9 B. 14 B.

Key of D# Minor (relative to F# Major)

14 Bar 7 Bar Chords in D# Minor 2 Bar. 4* 1 Bar

Key of C Major

3 Bar 1 Bar Chords in C Major 4* 3 B.

Exercise in C Major

3 Bar 8 B. 13 B. 3 B. 7 B. 15 B. 11* 3 B.

Key of A Minor (relative to C Major)

6*

The scales which you have thus far learned have been either *major* or *minor*, and consisted of a series of whole tones and half tones. These are called *diatonic* scales.

We will now take up the study of the *chromatic* scale which is a succession of *half tones only*. Sharps and double sharps are used in the *ascending* scale, and flats and naturals in the *descending* scale.

Chromatic Scale of A Major

The musical notation for the Chromatic Scale of A Major is presented in six staves, organized into three pairs of ascending and descending scales. Each staff includes fingering numbers (0-4) and 'X' marks indicating finger positions.

- Staff 1 (Treble Clef):** Ascending scale from A4 to A5. Notes: A4 (0), B4 (1), C#4 (2), D#4 (3), E4 (4), F#4 (0), G#4 (1), A4 (2), B4 (3), C#4 (4), D#4 (0), E4 (1), F#4 (2), G#4 (3), A4 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.
- Staff 2 (Treble Clef):** Descending scale from A5 to A4. Notes: A5 (0), G#5 (1), F#5 (2), E5 (3), D#5 (4), C#5 (0), B4 (1), A4 (2), G#4 (3), F#4 (4), E4 (0), D#4 (1), C#4 (2), B4 (3), A4 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.
- Staff 3 (Bass Clef):** Ascending scale from A3 to A4. Notes: A3 (0), B3 (1), C#3 (2), D#3 (3), E3 (4), F#3 (0), G#3 (1), A3 (2), B3 (3), C#3 (4), D#3 (0), E3 (1), F#3 (2), G#3 (3), A3 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.
- Staff 4 (Bass Clef):** Descending scale from A4 to A3. Notes: A4 (0), G#4 (1), F#4 (2), E4 (3), D#4 (4), C#4 (0), B3 (1), A3 (2), G#3 (3), F#3 (4), E3 (0), D#3 (1), C#3 (2), B3 (3), A3 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.
- Staff 5 (Treble Clef):** Ascending scale from A4 to A5. Notes: A4 (0), B4 (1), C#4 (2), D#4 (3), E4 (4), F#4 (0), G#4 (1), A4 (2), B4 (3), C#4 (4), D#4 (0), E4 (1), F#4 (2), G#4 (3), A4 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.
- Staff 6 (Treble Clef):** Descending scale from A5 to A4. Notes: A5 (0), G#5 (1), F#5 (2), E5 (3), D#5 (4), C#5 (0), B4 (1), A4 (2), G#4 (3), F#4 (4), E4 (0), D#4 (1), C#4 (2), B4 (3), A4 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.

Chromatic Exercises in Positions

The musical notation for Chromatic Exercises in Positions is presented in three staves, each showing an ascending and descending scale. Each staff includes fingering numbers (0-4) and 'X' marks indicating finger positions.

- Staff 1 (Treble Clef):** Ascending scale from A4 to A5. Notes: A4 (0), B4 (1), C#4 (2), D#4 (3), E4 (4), F#4 (0), G#4 (1), A4 (2), B4 (3), C#4 (4), D#4 (0), E4 (1), F#4 (2), G#4 (3), A4 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.
- Staff 2 (Treble Clef):** Descending scale from A5 to A4. Notes: A5 (0), G#5 (1), F#5 (2), E5 (3), D#5 (4), C#5 (0), B4 (1), A4 (2), G#4 (3), F#4 (4), E4 (0), D#4 (1), C#4 (2), B4 (3), A4 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.
- Staff 3 (Bass Clef):** Ascending scale from A3 to A4. Notes: A3 (0), B3 (1), C#3 (2), D#3 (3), E3 (4), F#3 (0), G#3 (1), A3 (2), B3 (3), C#3 (4), D#3 (0), E3 (1), F#3 (2), G#3 (3), A3 (4). Fingering: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4.

Tarantella

F. J. B.

13 B.

13 Bar.

8 B.

4*

5 B.

4*

11*

8 B.

13 B.

4*

13 B.

8 Bar

8 B.

6 B.

13 B.

12 B.

4*

7 Bar.


5 B.

10 B.

5 B.

4 B.

D. C. al

D. C. al 

There is very little music for the banjo written in Flat Keys. occasionally you will find a selection in one or two flats, or a strain that modulates into a flat key.

The flat (b) placed before any note, lowers it a half step.

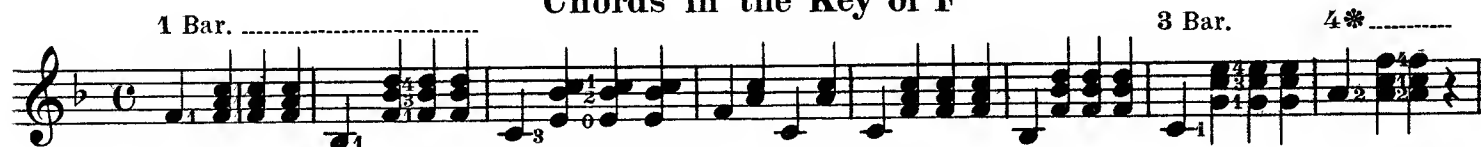
A double flat (bb) lowers it one whole step.

A natural and a flat together (bb) placed beside a note, restores the note which has been double flatted to its former pitch.

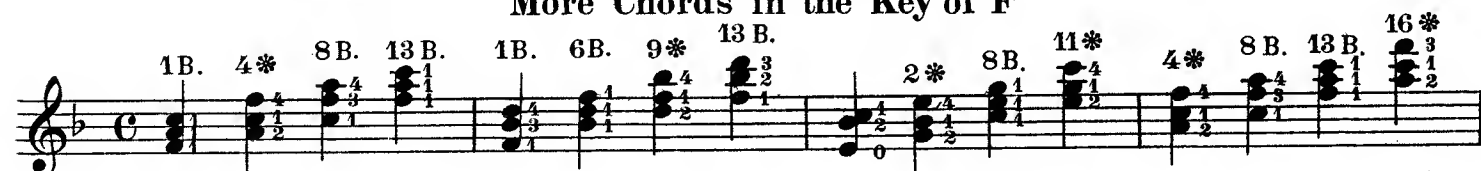
Key of F (all B's flatted)



Chords in the Key of F



More Chords in the Key of F



Naval Cadets March

F. J. B.



Scale of D Minor
(relative Minor of A Major)



Simple Chords in D Minor



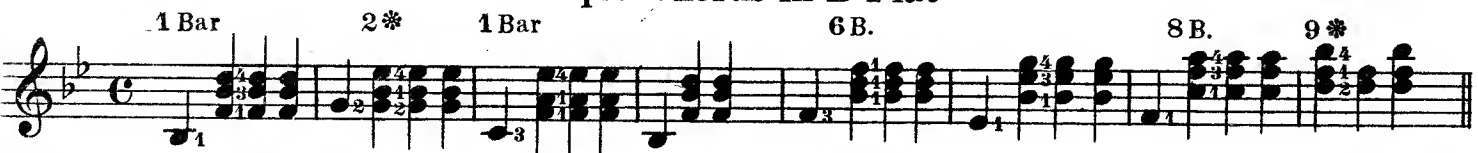
Exercise in F Major and D Minor



Key of B Flat (Two Flats)
(B and E Flatted)



Simple Chords in B Flat



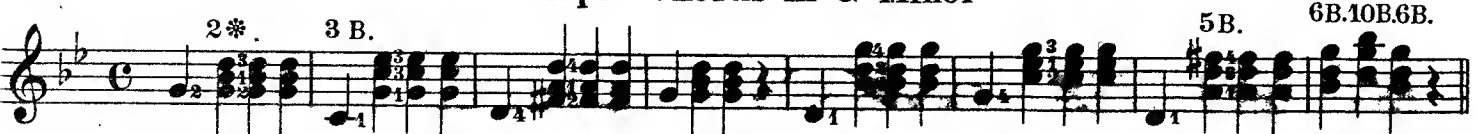
Exercise in B Flat



Key of G Minor (relative to B Flat Major)



Simple Chords in G Minor



Exercise in G Minor



Scale of E Flat Major (*B E and A Flatted*)

Simple Chords in E Flat

2* 4 B. 2* 6 Bar 7* 6 B. 14*

Key of C Minor *relative to E^b Major*

Simple Chords in C Minor

3 Bar 3 B. 7* 8 B. 5 B. 3 B.

Scale of A^b Major (*B, E, A, and D Flatted*)

Simple Chords in A^b Major

2 Bar 4 B. 4 Bar 6 B. 5* 7*

Key of F Minor (*relative to A^b Major*)

Chords in F Minor

Key of D^b Major (*B, E, A, B, and G Flat*)

Chords in D^b Major

2 B. 4 B. 4 B. 4 B.


Key of B^b Minor (*relative to D^b Major*)

Chords in B^b Minor

1 Bar. 2 B. 1 B. 4 B. 6 B. 4*

We are now ready to take up the *Tremolo*, one of the most beautiful effects obtained on the Banjo. Rest the third finger of the right hand on the head of the banjo about three to three and one half inches from the bridge. The second finger can also rest on the head of the banjo, but the fourth finger must not, as this would not allow as free a swing of the first finger, which is the one used in making the tremolo. The first finger swings rapidly back and forth, across the string or strings, causing a continuous trill.

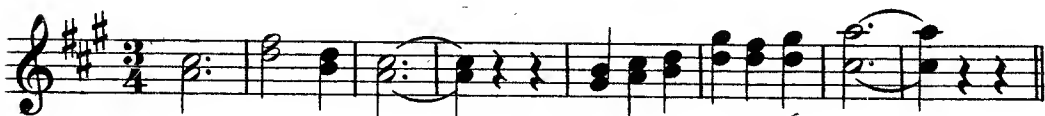
Sustained notes are played this way, and a great many melodies can be played tremolo, and at the same time the thumb of the right hand can pick the accompaniment.

Swing the first finger from the second joint, as rapidly as possible, allowing only the tip end of the finger to touch the string. Keep the thumb down (See Illustration.) Notes that are to be played tremolo are sometimes written  or abbreviated *trem.* When the thumb is to be used along with the tremolo, the notes are written with the stems down, and the notes that are to be played tremolo are written with stems up.

Tremolo on first string



Tremolo two strings. (1st and 2d.)



When playing the tremolo on the third and fourth strings the right hand can be drawn over far enough so that the first finger can swing freely back and forth on the strings. The second and third fingers can even rest lightly on the first and second strings, instead of on the head of the banjo, if you find it is easier to tremolo the third and fourth strings this way. When there is one note with the stem up, and two or more notes with stems turned down in a measure, and slurred above and below, this means that both the upper and lower notes are tremoloed together, the upper note being held throughout the measure. In order to tremolo loud on the inside strings (second third and fourth) the first finger, is slightly tipped towards the bridge and a trifle lower on the string, instead of using the tip of the finger. This takes considerable force to make the finger tremolo fast which is very necessary.

Rock of Ages

Trem. 1st & 2d stg's 2d & 3d 3d & 4th

1st & 2d

Trem. Exercise on 3rd string.

Trem. Exercise on 4th string.

Trem. Exercise on 1st 2d 3d and 4th strings

4th 3d 2stg. 1st 2d 3d 3d stg.

Tremolo and thumb accompaniment

Picking. Trem. Picking. Trem.

In the above exercise the first and third measures are to be picked in the usual manner, and the second and fourth measures are to be played tremolo.

It is possible to pass from the picking style to the tremolo, without making the slightest break - if you will practice this carefully.

Loves Old Sweet Song

trem. 3 Bar trem.

trem. trem. trem.

Tremolo all upper notes

CHORUS

trem. trem.

trem. trem. 3d stg.

Trem. and thumb accomp. Exercise. 5 Bar

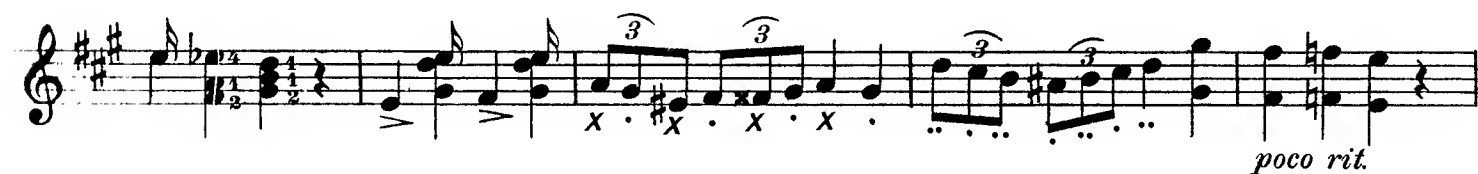
Dance - Magnetic

By FRED J. BACON

INTRO.



DANCE. *Not too fast*



poco rit.

2 Bar 6* 10 B.

a tempo

5 B. 8* 13* 12 Bar 6* 8*

In The Gloaming

Andante

HARRISON

10 B.

rall.

Animato

tremolo 3rd and 4th strings

La Paloma

2 Bar

TREM.

mf

6 Bar

11 Bar

rit.

3 B.

a tempo

dolce

TREM.

tr

TREM.

3

TREM.

3

5 B.

TREM.

3

TREM.

3

TREM.

3

12 B.

10 B.

12 B.

TREM.

3

3

TREM.

3

3

12 B.

pp

5 B.

6 *

1 17 B.

2 8 *

The musical score for 'La Paloma' is written for a single melodic line on a treble clef staff in G major (one sharp). The time signature is 2/4. The piece begins with a tremolo (TREM.) and a mezzo-forte (mf) dynamic. It features various musical ornaments including trills (tr), triplets (3), and tremolos (TREM.). The tempo changes from a moderate pace to 'a tempo' and then to a slower 'rit.' (ritardando). The score includes bar counts (2 Bar, 6 Bar, 11 Bar, 12 B., 10 B., 5 B., 17 B., 8 *) and repeat signs. The dynamics range from mezzo-forte (mf) to piano (pp). The piece concludes with a final cadence marked with an asterisk (*).

Exercises in Technique for both right and left hand fingers

3 Bar

17 B.

8 *

12 B.

Play the small notes softly

Dance Of The Butterflies

TED GOGGIN

8va

9B.

TREM. TREM. TREM.

12 Bar

TREM.

TREM. TREM. TREM.

12 B.

TREM.

12 Bar

HAR.

5B. 3B.

8B. 7B.

TREM.

Forest Dale

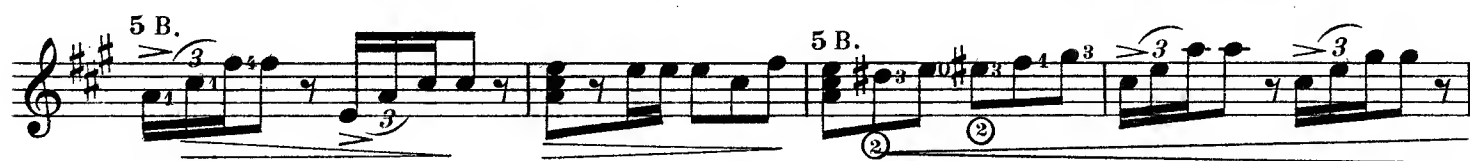
MARCH & TWO STEP

TED GOGGIN

INTRO.



MARCH



TREM. 3 8 Bar
 5B. 3B.
 3B. 2*
 10 B. TREM.
 TREM.
 2 Bar 6* 6*
 X · X Fine
 7 Bar TREM.
 TREM. 10 B. 3
 ff X X X X X X
 D.S. al Fine

Paddy Whack

5 B. 12 Bar
 6* 5 B. 1 2
 5 B. 12 B.
 6* 5 B.

5 Bar 10 B. 12 * 10 * Fine

ff *mf* *ff* *mf* *D.S. al Fine*

Wildwood Memories

With expression

F. J. BACON

TREM 5 Bar 6 * 12 B. 7 B. rit. a tempo 14 B. 7 Bar a little slower rit. mp pp

March - The Conquerer

Respectfully dedicated to L. A. Franklin and A. B. Fischer

FRED J. BACON

12B. 9B. 9B. 5B. MARCH TREM.

10 B. 12 B. (2)

1. 2. 5B. 8* 12 Bar 14 B. 3

14 B. 10 B. 7 B.

TREM. X X

TREMOLLO 12 Bar (2)

TREM. X

TREM. 5 B.

TREM. 17 B. 10 B. fz

TRIO

11* 17 B. 13* 10 B. 17 B. 13* 10 B. 13* 10 B. 3 B. 3* 10 B. 2 B. 9 B. 12 B. 9* 8* 10 B. D.S. al Fine

TREM. fine

Selection from "Poet & Peasant" Overture

TREMOLLO

3rd and 4th stgs.

SUPPE

dolce PICK... TREM. PICK TREM. PICK

Respectfully dedicated to Mr. Charles Stutsman

The Fascinator

WALTZ BRILLIANT

FRED J. BACON

[illegible]

10 Bar

TREMOLO

10 B.

3 B.

2 B.

10 B.

TREM.

10 Bar

5 B.

TREM.

2 Bar

10 Bar

3 Bar

10 Bar

3 B.

TREMOLO

15 B.

6*

8*

8*

5 Bar

10 B.

11*

5 Bar

10 B.

12 Bar

5 B.

TREM.

ff

mf

mp

cresc.

ff

fz

Kinloch of Kinloch

Fantasia for Banjo

Arr. by FRED J. BACON

INTRO.

Allegro

12 Bar 7 Bar

THEME **Andantino**

7 B.

12 B.

9 B. *Octavo* 12 B. 7 B.

VAR. I. **Brillante**

5 B. 7 B.

12 B. 10 *

5 Bar 7 Bar 12 Bar 10 * 9 B.

11 * 10 * TREM.



VAR. II.

12 Bar



12 Bar

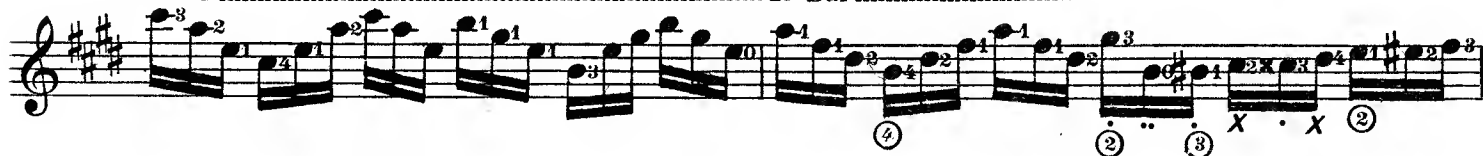


12 Bar



12 Bar

10 Bar



12 Bar



VAR. III.

3 *
 7 B. 12 B. 7 B. 10 * 5 B.
 9 B. 14 B.
 10 * 12 B. 12 B. *veloce*
 10 B. 11 B. 7 B.
 12 B. *a little faster*
cresc.
 12 B. *f*

Old Black Joe

INTRO.

Varied by FRED J. BACON

12 B. 7B. PICK 2B. *pp* *p* *mf* *ff* *rit.* *a tempo cresc.*

The Intro section consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of chords and single notes, with fingerings indicated by numbers 1-4. Dynamics range from *pp* to *ff*. The second staff continues the melody, ending with a *rit.* (ritardando) and *a tempo cresc.* (allegretto) marking.

THEME (with feeling)

7B. 12B. 17B 12B 10B 12B. Har. 12th. 14 B. 15*

The Theme section is a single staff of music in 4/4 time. It begins with a treble clef and a key signature of three sharps. The melody is characterized by a series of chords and single notes, with fingerings indicated by numbers 1-4. Dynamics range from *mf* to *ff*. The section is marked with various fingering numbers and includes a *Har. 12th.* (Harmonium 12th) marking.

VAR. I.

12 B. 12 B. 12 B. 15*

VAR. I. consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of three sharps. It features a series of chords and single notes, with fingerings indicated by numbers 1-4. Dynamics range from *mf* to *ff*. The second and third staves continue the melody, ending with a *rit.* (ritardando) and *a tempo cresc.* (allegretto) marking.

15*

7 B. 7 B. 12B

12 B. 12B.

VAR. II. 7 B. 10 B. 12 B. 12 B. 12 B.

12 B. 10 B. 7 B.

17 B. 12 B. 10 B. 12 B.

TREM. 3d stg. 12 B. TREM. 3d and 4th stg. TREM. 2d and 3d.

3d and 4th

rall. dim.

Famous Reels & Hornpipes

55

Arr by FRED J BACON

LIVERPOOL HORNPIPE 12 Bar

Lively

12 B. 10 B. 5 B.

FOUR HAND REEL

Allegro

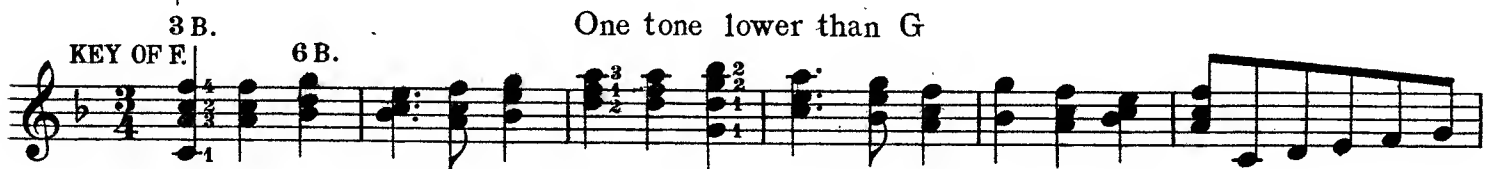
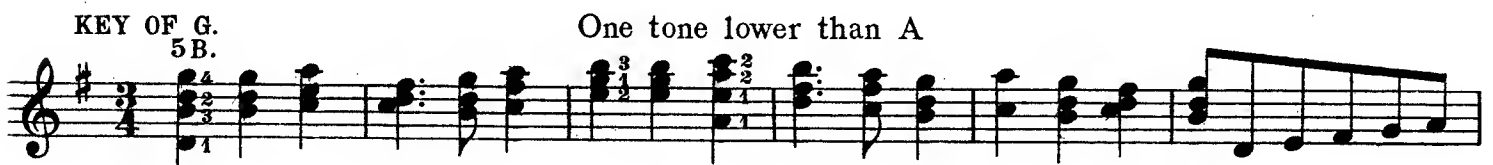
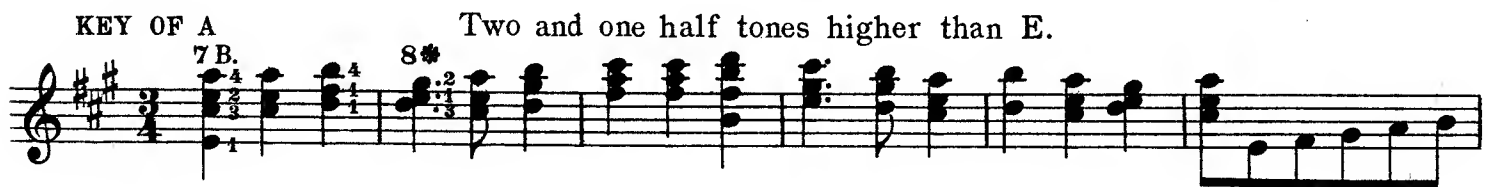
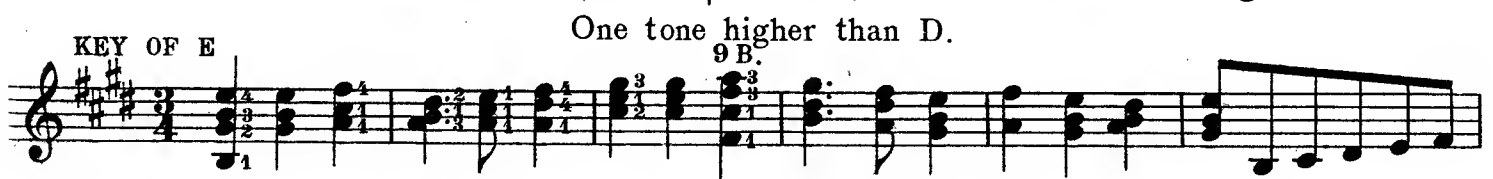
7 Bar 17 Bar 12 B. 7 Bar 17 B. 5 B. 7 B. D.S. al Fine

RICKETTS HORNPIPE

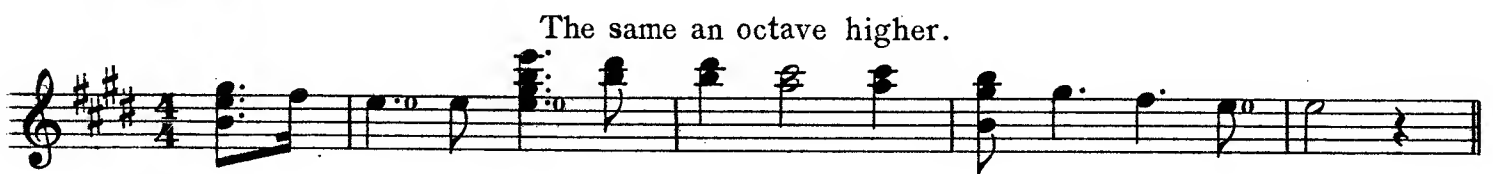
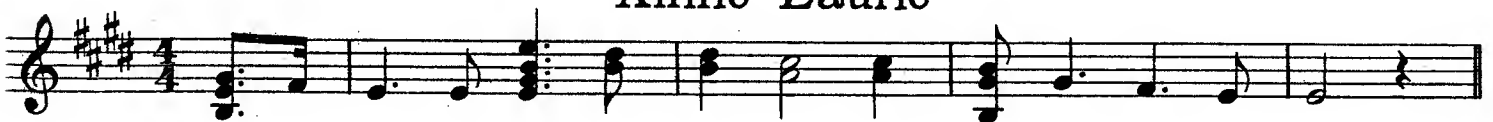
12 B. 12 B. 10 B.

Transposition

The meaning of this is to transpose from one key to another. If for example, you wish to transpose a composition from D major to E major, you must change the signature from two sharps to four, and play each in the piece one step higher. If you should wish to transpose from E to F you would change the signature from four sharps to one flat, and play all notes one half step higher. In the following illustration, we shall transpose "America" from the Key of D major to E major.



Annie Laurie



Syncopation

Syncopation is the characteristic rhythm of what is popularly called "Rag-time." It is the alteration of the natural rhythm, in which the accented notes come on the unaccented part of the measure. Thus, in a measure of $\frac{2}{4}$ time the four eighth notes of which it is composed, which in their natural rhythm would be $\frac{1}{2} \& \frac{2}{4}$ are written in this way: $\frac{1}{2} \& \frac{2}{4}$ so that the accent is displaced and falls on the last half of one beat and the first half of the next, united in one note. In this way also the eight sixteenth notes in $\frac{2}{4}$ time can be arranged to show syncopation. Thus, the $\frac{1}{16} \& \frac{2}{16} \& \frac{3}{16} \& \frac{4}{16} \& \frac{5}{16} \& \frac{6}{16} \& \frac{7}{16} \& \frac{8}{16}$ becomes $\frac{1}{16} \& \frac{2}{16} \& \frac{3}{16} \& \frac{4}{16} \& \frac{5}{16} \& \frac{6}{16} \& \frac{7}{16} \& \frac{8}{16}$ and the accent falls on what would naturally be an unaccented note.

"The Turkey Gobbler" Rag

F. J. BACON

INTRO.

17 B. 12 B. 8* 5 B.

17 B. 13* 8* 5 B.

11 B. 10 B. 6*

13* 10 B. 12* The "Gobble"

13* 12* 11* 10* 9* 8* 7*

12 Bar 8* 5 B.

10 Bar 3

10 B. 3

10 B. 13* 12* 6*

TREM. 6* 7* 8* 9* 10* 11* 12* 10 Bar

ff *mf* *mp* *f* *Fine* *D.S. al Fine*

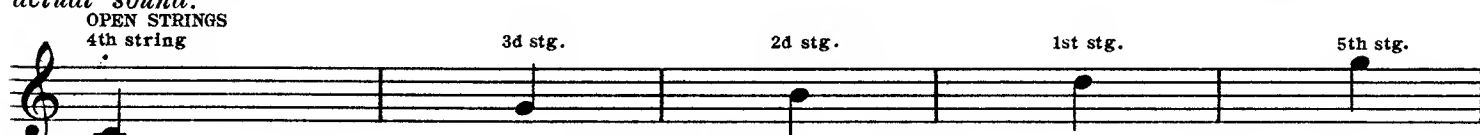
C Notation (English tuning)

In the C notation the strings produce the tones just as the notes appear when written

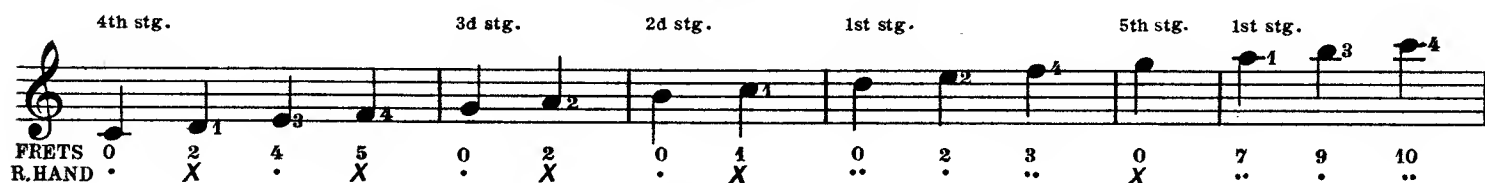
The strings are tuned to the piano as follows:



To avoid reading any of the notes in the bass clef, the music is written an octave higher than their actual sound.



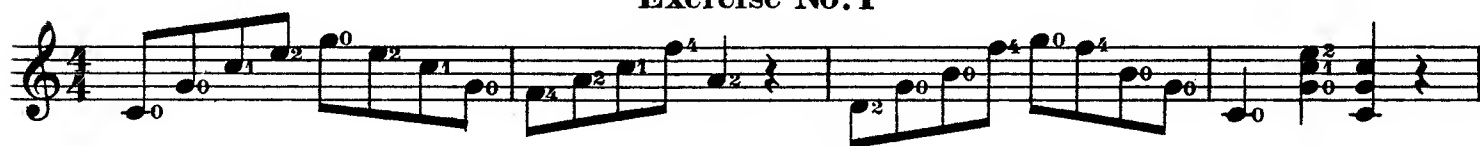
Scale of C (Two octaves)



Accompaniment Chords



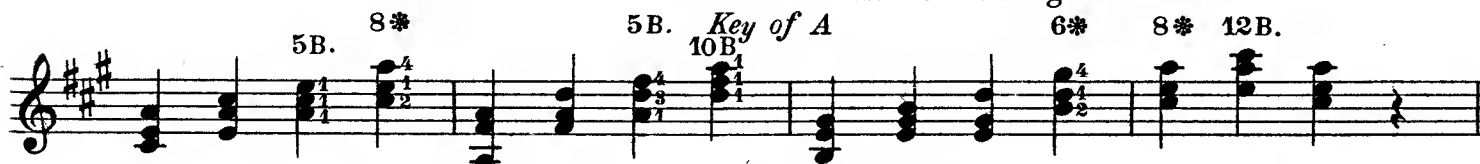
Exercise No. 1



Exercise No. 2



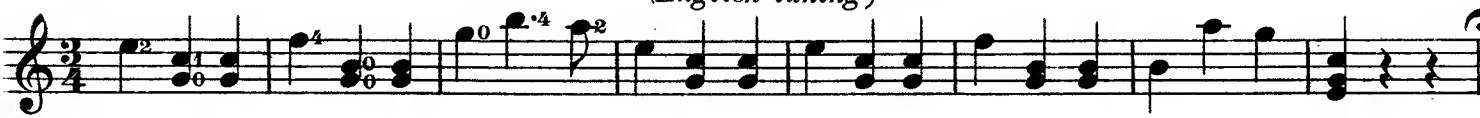
Chords in A Notation (American tuning)



The Same Chords in C Notation (English tuning) and played exactly the same



Waltz in C (English tuning)



D. C. al

Key of G (C Notation)
Played the same as the Key of E

3rd stg. 2d stg. 1st stg. 5th stg.

FRETS 0 2 0 1 0 2 4 0

Accompaniment Chords
2d Bar

Nellie Gray

Blue Bells of Scotland

Key of D (F&C played sharp)
Corresponds with the Key of B (5 sharps) A notation.

FRETS 2 4 6 0 2 0 2 0 2 4 0 7 9 11 12

R.HAND X

Simple Chords in Key of D

2 Bar 3 * 2 Bar 2 Bar